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*Matthew Arnold's Merope*: to which is appended the *Electra* of Sophocles, translated by ROBERT WHITELAW. Edited by J. CHURTON COLLINS. Oxford: Clarendon Press, 1906. Pp. 169. \$0.90.

"This volume," says the editor, "is an experiment. It is an attempt to introduce and to bring home to modern readers who are not Greek scholars, Attic tragedy in its most perfect form, and in all its characteristics of theme, structure, sentiment and style." Greek literature without Greek is "as water unto wine," and though Mr. Collins does not go so far as to claim, with Pindar, *ἄριστον ὕδωρ*, still, in view of "our stupid and inefficient methods of teaching Greek" (it is comforting to remember that Mr. Collins lives on the other side of the Atlantic) he finds "the second best is good," and watered Greek is better than no Greek at all. In this we agree with him, though we are inclined to think that for the increasing class of non-Greek students it would be better to reverse what he has done, and, instead of editing the *Merope* and merely appending the *Electra*, to edit the Sophoclean play and append the English as the subject of secondary interest.

The *Merope* is declared to be "the nearest approach possible in any modern language to Sophoclean tragedy," and as such is edited by Mr. Collins with introduction and annotations in much the same way as the *Antigone* might have been. The introduction contains a brief (23 pages) but excellent discussion of Greek tragedy as a whole, with illustrations from the *Merope*. The editor's "impeccable scholarship," of which we have lately heard, is quite apparent, though, in view of the object of the edition, we question the advisability of quoting so freely from the original Greek.

The book is by no means free from blemishes, and gives the impression of hasty publication. Not very elegant is the expression (p. 15): "in a very different sense than the sense intended by him;" and the following statement on p. 95 should be rewritten: "strophe and antistrophe do not always metrically correspond, corresponding only in their general rhythmic effect." It is necessary to read the following harsh sentence over more than once, before one can catch its meaning: "At the head of the rival faction to that which supported Cresphontes, and which was in deadly feud with him, it had been to secure the triumph of the Dorians as it had been with their assistance and consent that he had slain Cresphontes and ascended his throne" (p. 18). On p. 26 for "kinsman" read "kinsmen;" in vs. 475 of the text substitute a comma for the full stop after "holds rule;" on p. 95 (last paragraph), for "*Electra* 1250" read "250;" and on p. 108, in the note on vs. 1093, delete the comma and "or" in "full of woes the race, or of the children of a day." On this same p. 108, the kommos given as "1102-52" should have been cited as "1082-1152," and the note should have preceded that on vs. 1093. The editor analyzes eight strophes of the kommos (vss. 385-547), but the text recognizes an introductory strophe with antistrophe, followed by eight, and indeed nine, others. The utmost confusion results, as the editor's second strophe

is the author's first, and so on. Under strophe IV (p. 96), five lines (11-15), if they represent anything in the text, are hopelessly misplaced, and the reviewer would disagree with the editor in the scansion of at least thirteen lines in this kommos, and of eighteen lines in other lyrics. For example, each of the three following lines (Epode, vss. 696-98),

Thus, though a woman, I was school'd  
By those whom I revere  
Whether I learnt their lessons well,

is surely represented faultily by the scansion

— — ◡ ◡ ◡ — — —  
◡ — ◡ — — —  
◡ ◡ — — ◡ — ◡ —.

Notwithstanding these flaws, the book should be welcomed by those teachers of English who, recognizing the great importance of Greek literature, find that the only practicable way of imparting some knowledge of the subject is through English translations and adaptations.

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*Studies in Virgil.* By TERROT REAVELEY GLOVER. London: Edward Arnold, 1904. Pp. xiii + 312. 10s. 6d.

Another name has been added to the roll of the Vergilians. While there has never been a time when the interest in classical studies, and especially in the study of Vergil, has not been very much alive, this last generation has witnessed an unusually active interest in the study of this poet. The latest aspirant to a place among the Vergilians is the author of the volume under review.

Glover writes of Vergil, as do the English and the French generally, *con amore*, with a genuine appreciation of him as a man and poet, possessing admirable qualities of his own, and not as a faint and faulty imitation of Homer—a character which the German critics are prone to ascribe to him. Vergil is, indeed, much indebted to Homer; but, while fully acknowledging this debt, Glover is still able to see in Vergil a real man, a distinct personality, an original poet. Some idea of the value to the student of Vergil of this contribution may be gathered from the chapter headings which are in themselves suggestive and attractive: I, "The Age and the Man;" II-IV, "Literature: (1) Literary Influences, (2) Contemporaries, (3) The Myths of Aeneas;" V-VII, "The Land and the Nation: (1) Italy, (2) Rome, (3) Augustus;" VIII-XII, "Interpretation of Life: (1) Dido, (2) Aeneas, (3) Hades, (4) Olympus, (5) Results."

Glover lays great stress upon the age in which Vergil lived and wrote as a formative influence upon his thought. He shows that the great difference between Homer and Vergil is the difference of age, which means the difference of standpoint. Each spoke from his own world—the provincial and imperial; the simple,